

THE CLEVELAND
MUSEUM OF ART
11150 EAST
BOULEVARD
CLEVELAND, OHIO
44106-1797



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contact: Greg Donley

THE CLEVELAND MUSEUM OF ART OPENS EXPANDED EXHIBITION AREA FOR CONTEMPORARY ART

The Cleveland Museum of Art is pleased to announce the opening today of its newly-redesigned galleries of contemporary art. The galleries join the existing contemporary art gallery with those previously used for special exhibitions, and create a new and greatly expanded area for the Museum's growing permanent collection of contemporary art. The reinstalled galleries, numbered 239, 240, and 243, feature works made from the 1920's until the present, beginning just after the works of Picasso, Braque, and Miro (in gallery 238), and moving to European and American art created in the following decades in 239, through works from the balance of this century in galleries 240 and 243.

Curator of contemporary art Tom E. Hinson describes the changes as "giving us a lot more elbow room." The Museum now has space to display simultaneously very large works like Gilbert and George's *Speakers*, Anselm Kiefer's *Lot's Wife*, Jennifer Bartlett's *Sunset and Concrete Dock*, Susan Rothenberg's *Vaulting*, Philip Guston's *Scroll* (a bequest of his widow which hangs here for the first time), and Morris Louis' *Delta Lambda* (a 1992 gift also on view for the first time) – all acquired during the last decade by Hinson with Director Evan H. Turner. The "elbow room" permits a presentation of contemporary art that is in keeping with the Museum's philosophy in displaying all other parts of the collection: works in all media from a particular time are presented together throughout. Amid the chronological sequence of contemporary paintings are decorative objects, furniture, and sculpture in diverse media, plus areas where drawings, photographs, textiles, and other light-sensitive works will be regularly rotated.

Hanging alongside works representing important 20th-century styles such as abstract expressionism are works by artists from smaller schools and movements of the last 80 years. Major Cleveland artists Clarence Carter, Max Kalish, William Grauer, and Ken Nevadomi share walls with Arthur Dove, Edward Hopper, Robert Rauschenberg, Willem de Kooning, and David Salle, among many others. Sculptures range from an exuberant cityscape by Red Grooms and a whimsical metal

assemblage by Richard Stankiewicz, to Robert Arneson's huge ceramic portrait head of Jackson Pollock and Donald Judd's mathematically precise construction in apple-green aluminum and clear plexiglass. This new installation reveals the growing breadth of the Museum's permanent collection of contemporary art.

The Museum's late chief curator of modern art Edward Burk Henning was responsible for building the contemporary collection from the early 1960s to the early 80s; he methodically established the broad foundation on which the current collection is built, through astute acquisitions of important works in all media. *Number 5, 1950* by Jackson Pollock, *Elegy to the Spanish Republic* by Robert Motherwell, and *Red Maroons* by Mark Rothko are among the important works acquired under Ed Henning's eye which are now on view in the new galleries.

Aside from providing space to accommodate the Museum's burgeoning contemporary collection, the reallocation of these galleries allows the Museum to exhibit important loans. Featured now is a selection of important works lent by a New York collector: *White and Dark Gray Panels*, a geometric, two-part oil by Ellsworth Kelly; *Win a New House This Christmas (Contest)*, a witty Pop-Art piece by James Rosenquist; *Sea Painting* by Brice Marden; and a number of other works.

Admission to The Cleveland Museum of Art is free at all times.

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